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THE *A CAPPELLA-BOK* OF INGVAR LIDHOLM: AN ANALYSIS

BY

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The *A cappella*-bok of Ingvar Lidholm: an analysis

Between 1956 and 1959 the prominent Swedish composer, Ingvar Lidholm, composed ten *a cappella* choral works, seven of which have become collectively known as the *A cappella-bok*. These atonal pieces were intended to serve in the development of choral music in Sweden, and range in difficulty from relatively simple to very demanding. Lidholm achieved this gradation through a variety of means, the examination of which will be the primary focus of this document. A brief biographical sketch, a discussion of the similarities and differences among the pieces--including text sources, uses of the tone row, voicing and texture, and a chart form analysis and discussion of each piece will provide the context for such an examination.

Biographical sketch

Born in Jönköping, Sweden in 1921, Ingvar Lidholm enjoyed a broad and varied music education. Before graduating from high school in 1940, he had studied each of the stringed instruments, played in the school orchestra, studied orchestration, and composed a number of vocal and orchestral works.¹ From 1940 until 1945 he was enrolled at the State Academy of Music in Stockholm, with course work in violin, theory, counterpoint, history and conducting.²

¹Bruce Edward Brolsma, "The Music of Ingvar Lidholm: a Survey and Analysis," (Ph.D. diss., Northwestern University, 1979): 1-3.

²Stig Jacobsson, "Ingvar Lidholm," *Swedish Composers of the 20th Century*, (Stockholm: Swedish Music Information Center, 1988), 110.

Rather than study traditional composition at the State Academy of Music, Lidholm and two other composers--Sven Erik Bäck (b. 1919) and Karl-Birger Blomdahl (b. 1916)--studied privately with Hilding Rosenberg (1892-1985). Called by the Swedish musicologist Bo Wallner "the pioneer of modern Swedish music", and very active in the promotion of new music through performance and teaching, Rosenberg strongly encouraged his students to be progressive in their approach to composition through studies of modern techniques and musical structures.³

Another important aspect of his development during the 1940's was the formation of the "Monday Group," an essentially informal regular gathering of young composers, conductors, performers and musicologists. In addition to Rosenberg--who led studies in new music techniques--and Lidholm, Bäck and Blomdahl, the group was represented by such important individuals as the conductor Eric Ericson, the pianist Hans Leygraf and the musicologists Ingmar Bengtsson and Bo Wallner. Their purposes were to study, discuss and perform works of a wide range of composers--Bach, Mozart, Bartok, Hindemith, Stravinsky and Schoenberg, but notably not Wagner and other late Romantic composers, and to move away from traditional Swedish romanticism.⁴ The group had at its disposal a chamber orchestra and choir, hosted concerts of new

³Bo Wallner, "Blomdahl-Bäck-Lidholm," *Music in Sweden, Musikrevy International*, 1954, 29-30; Brolsma, 5.

⁴Malmin Olaf Gerhardt, "A Survey of the Choral Music of Twentieth-Century Swedish Composers," (Ph.D. diss., University of Iowa, 1973): 59-60.

music, and was instrumental in bringing about the eventual change in government policy towards the funding of new music.⁵

After travelling, composing and studying in Europe during 1946-47 on a Jenny Lind Scholarship, Lidholm secured the position of conductor of the Örebro City Orchestra, which he held until 1956. This position allowed him adequate time for composition and further studies. He attended the Darmstadt Summer courses in 1947, and studied composition with the serialist Mátyás Seiber (1905-1969) in London in the Summer of 1954.⁶ These latest studies must certainly have inspired him in his twelve-tone *A cappella-bok*, begun in the following year.

Lidholm served as head of the Chamber Music Department at Swedish Radio from 1956-65. During this time he was very active as a composer, established and edited *Nutida Musik*--a periodical intended to support the Swedish Radio performance series of new music, received the Christ Johnson Music Price Fund Scholarship (1958) and participated in and attended a number of new music festivals in Europe.⁷

From 1965 to 1975 Lidholm was Professor of Composition at the Stockholm Music High School, from 1975 to 1985 Director of Artistic Planning at the Swedish Radio, and from 1985 to the present a free-lance composer, in large part preparing for the Fall 1992 world premiere of his latest opera, *A Dream Play*. He is

⁵Bo Wallner, "Scandinavian Music after the Second World War," *The Musical Quarterly* 51, (January 1965): 117-18.

⁶Hans Åstrand, "Ingvar Lidholm," *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie (London: Macmillan Publishers Limited, 1980), 10:827.

⁷Brolsma, 46-47, 51.

currently living in Rönninge, Sweden, and is very busy with various commissions and other projects.⁸

Throughout his lifetime Lidholm has shown a commitment to unaccompanied choral writing. Twenty-three of his twenty-nine choral works are for unaccompanied chorus (see Figure I for a complete list). The outstanding Swedish choral conductor Eric Ericson noted that "very few of the truly great composers have given so much attention to a *cappella* choral singing. I have difficulty in thinking of my own development as a choral conductor without the music of Ingvar Lidholm."⁹ The relationship between Lidholm and Ericson as composer and conductor began during the era of the "Monday Group" of the 1940's and has continued to the present. Essentially all of Lidholm's choral works have been premiered by Ericson, including the *A cappella-bok -- Canto LXXXI* in 1957 and the entire set in 1959 by the Stockholm Chamber Choir.¹⁰

⁸Mr. Lidholm informed me by telephone on 7 April 1993 that he is working with some ideas for choir, but that for the present, these ideas must remain undisclosed.

⁹Eric Ericson, interview with author, Edmonton, Alberta, 20 January 1993. This relationship between composer and very capable performing instrument (choir) has undoubtedly also been beneficial to the composer.

¹⁰Lidholm, 7 April 1993.

General considerations

The original idea behind the *A cappella-bok*, which was shared by Lidholm, Wallner and Ericson, was to create a large book of pieces and exercises.¹¹ This collection--a choral *Mikrokosmos*--would serve in the development of choral singing in Sweden, particularly of modern music.¹² "Lidholm was to compose the music, Wallner was to write about it, and . . . Ericson was to discuss the performance practice, direction and study of the works."¹³ This idea was, however, not fully realized. Lidholm, in commenting on the project, noted that " . . . it was only an embryo of what it was meant to be. We are very sorry it was not completed, but if we take it up again, the music will not be twelve-tone."¹⁴ He did succeed in creating a collection that offers various levels of difficulty and numerous choral problems.¹⁵ Lidholm wrote *Canto LXXXI* in 1956, and completed nine more works by 1959, three of which--*Two Greek Epigrams* and *Näktergalens Sång*--were later discarded and remain unpublished.¹⁶

The texts of the *A cappella-bok*, which are reproduced in Figure II, come from a variety of sources. *Canto LXXXI* is by the American poet Ezra Pound (1885-1972) and is "a morality poem, whose central themes are vanity, treachery, love and humility."¹⁷

¹¹The seven pieces of the *A cappella Book* are published separately rather than as a 'book'.

¹²Gerhardt, 99.

¹³Brolsma, 54.

¹⁴Lidholm, 7 April 1993.

¹⁵For a discussion of these problems see *The A cappella-bok: means of achieving gradations of difficulty*.

¹⁶Brolsma, 292, 54.

¹⁷Gerhardt, 100.

Motto comes from Ovid's *Metamorphoses* Book XV.¹⁸ Its theme is the constant unceasing motion of time. The *Three Strindberg Songs* are by the Swedish author August Strindberg (1849-1912) and discuss harvest, love and summer, among other topics.¹⁹ The anonymous texts of the *Two Greek Epigrams* speak of the brevity of life and of celibacy.

Voicing and texture also vary considerably. The difficult *Canto LXXXI* is scored for SSATTBB, while the relatively simple *Ballad* is for unison choir and baritone solo. *Motto*, *Välkommen* and *Sommarafton* are for SATB choir, *Phrasikleia* for soprano solo and SSAA choir, and *Kort är rosornas tid* for TBB choir. *Motto* and *Ballad* are entirely monophonic in texture, *Välkommen* and *Sommarafton* are homophonic, the *Two Greek Epigrams* are pointillistic, and *Canto LXXXI* combines monophonic, homophonic and pointillistic textures.

The text settings are highly expressive. Lidholm has consistently and carefully noted dynamics, tempo and articulation for each phrase or musical gesture. Unequal phrase lengths and uneven major sections of the formal structure are common--these and constant variety in range and texture are used to serve the expressive needs of the text.

Each of the seven works is based on the original twelve-tone row of *Canto LXXXI* (Figure III summarizes the row forms

¹⁸Ovid, *Metamorphoses*, translated by Frank Justus Miller (London: William Heinemann, 1929), 376.

¹⁹Lidholm chose texts by Strindberg on two other occasions: the television opera *Holländarn* (1967) and the opera *A Dream Play* (1992); Brolsma, 293; Göran Bergendal, "Waiting for *A Dream Play*--a Conversation with Ingvar Lidholm," *Fazer Music News* 4 (Spring 1992): 6-7.

presented in each piece). Of the forty-eight row forms possible under transposition, inversion and retrograde, *Canto LXXXI* incorporates twenty-seven, *Phrasikleia* ten, *Kort är rosornas tid* seven, *Välkommen* ten, *Motto* five, *Sommarafton* four and *Ballad* only one.

Figure IV presents all forty-eight row forms in traditional matrix format. Examining P_0 , we see that the row itself has strong tonal implications. The beginning of P_0 suggests C major/minor (C-D-E-D[#]), the middle suggests G (G-F[#]-B-A); the row ends with a B^b minor triad (A^b-F-D^b-B^b). The inverted form has the same tonal likeness, with the final trichord major rather than minor. Tonal sequences are generally less difficult to sing than are atonal sequences, and it is significant to note the degree to which Lidholm exploits the tonality of the row in each of the seven pieces.

The following discussion of each work is accompanied by the formal analysis in Figure V, and will follow the order of difficulty from easiest to most difficult:

Ballad, Välkommen, Sommarafton, Motto, Kort är rosornas tid, Phrasikleia, Canto LXXXI.

Comparative analysis

Ballad is the most accessible of the seven works. Most of the text and music is scored for baritone solo (twenty-five out of thirty bars) with only three short phrases scored for unison SATB choir. The first pitch of each choral entrance is identical to the final pitch of the preceding solo. P₄ is the only row form used, and it is strictly repeated five times.

The choral part does contain some challenges, with large leaps of a minor 7th, varied rhythmic patterns--such as in example 1--and the use of a different pitch class set for each of the three choral phrases. The baritone solo is quite demanding, with a pitch range of G to e', a dynamic range of *ppp* to *ff*, and complex pitch and rhythm sequences.²⁰ *Ballad* contains numerous examples of Lidholm's care in expressing the text through music. The text of the opening phrase--"Sju rosor och sju eldar" (Seven roses and seven fires) contains exactly seven pitches. Example 1 illustrates the use of rests in separating "lapp lapp" (patch patch) to emphasize the lack of separation in "och ingen söm" (and no seam). "Med fyra ax i kors" (with four crossed spikes) is set with the pitches E^b-D^b-E^b-C, giving a visual and aural image of "crossed spikes." 'Parlando' technique is prescribed for the solo on the text "för känslor ger du glosor" (for feelings you give words) and "glosor" (words) is spoken. Even though the meter is 4/4 throughout, the strong points are determined by text, pitch, rhythm and dynamic rather than pulse.

²⁰The system of pitch identification used in this paper indicates the pitch C two octaves below middle C as C, one octave below as c, middle C as c', etc.

Ballad is one of the set *Tre Strindbergvisor* (Three Strindberg Songs), the other two being *Sommarafton* and *Välkommen*. The latter is scored for SATB choir and is in simple ABA form, followed by a short coda. The texture is essentially two-part throughout-- A¹ is SA duet, B¹ is TB duet, A² is identical in pitch and rhythm to A¹ with tenor doubling soprano and bass doubling alto at the octave. Pitch range for all parts is moderately narrow.

There are many obvious tonal references in this work, which effectively reduce dissonance. Each major section, for example, begins and ends in a 'quasi' key of E. Lidholm accomplishes this through his choice of tone rows in constructing vertical relationships. In example 2, the first trichord of RI₁ (soprano) and the first tetrachord of P₄ provide a clear sense of E tonality. Similarly, E is suggested in example 3 by the last pitch class of P₉ and the last dyad of R₄. Other examples of E tonality can be found in bars 10, 11, 21, 22, 31 and 35.

Rather than present the various rows in strict form, Lidholm frequently repeats a sequence of two or three pitch classes, sometimes in normal order and often in retrograde. These repeated collections consist of diatonic triads or embellishments of a repeated pitch. This repetition provides a short moment of tonality in an otherwise atonal line. Example 4 demonstrates the emphasis and embellishment of C through the free use of the second trichord of RI₉. Example 5 shows a similar treatment of a trichord from P₉ in outlining a B^b major triad. In example 6, the final trichord of one row form (P₄) is dovetailed into the first

trichord of its retrograde form (R₄) to form an arpeggio of a D minor triad.

The tempo of *Välkommen* is constant throughout, though the meter alternates frequently between 2/2 and 3/4, with an occasional 5/4 measure. This contributes to a natural sense of text declamation.

The musical character of the A sections is lyrical and *grazioso*, with articulation of most pitches indicated as tenuto, staccato, < > or ÷ . The contrasting B section begins *forte* and legato in low range for tenor and bass on the text "Värm upp vår jord" (Warm up our land), followed by the climactic marcato unison octave "så få vi gå och bada" (so we can go and swim).

Sommarafton is the most challenging of the *Tre Strindbergvisor*. The very slow tempos and long--and frequently high--pitches demand a developed singing technique. In addition, many combinations of vertical and horizontal intervals present challenges in dissonance not encountered in the previous pieces. Note the pitch sequences in examples 7 and 8 of horizontal tritones and vertical major and minor seconds.

The structure is framed by three short two-bar refrains of a G minor triad (the initial trichord of R₉) in the tempo of $\text{♩} = 36$. The first two are scored for alto, tenor and bass in low range and *ppp*. In the final phrase, which is scored for soprano and alto on text and tenor on a neutral vowel, the voice parts decrease in volume and finally cease singing, leaving only the tenor on a hum.

The middle sections are primarily homophonic, though with some SA/TB imitation. The tempos are slightly faster than the

refrains at $\text{♩} = 48-56$ and there is more rhythmic movement, but the mood of the entire work is subdued, gentle and peaceful rather than active, reflecting the nature of the text. The strongest dynamic noted is *mf*, and much of the work is *p* or even *ppp*.

Lidholm uses a variety of subtle means to express the nuances of the text. Note the particular lack of pitch movement in example 9 on the text "Sommarafton, stilt i vinden" (Summer evening, still in the wind). A similar technique is used in bars 29-30 with the text "fåglarna ej sjunge mer" (the birds don't sing anymore). This is followed by an expressive crescendo-diminuendo on "när som blomman först är mogen" (when the flower first matures). In bars 35-39, on the text "falla bladen på er ner!" (the leaves fall down on you!), the voice parts cease singing in order of soprano-alto-tenor-bass, creating a sense of decay.

Motto speaks of the unceasing nature of time, and, as one might expect, Lidholm takes full advantage of various techniques to express the text. Example 10 illustrates the effective combined use of dynamic, rhythmic and meter change to stop the forward motion of the text "flumen nec levis" (the swift hour can stop its course). The tempo is fast and steady throughout ($\text{♩} = 108$) with the exception of a sudden pause in motion on the text "tempora" (time). The meter changes are frequent, sometimes occurring as often as every bar. These rapid changes, along with constant changes in articulation and dynamic, present the most significant challenges of the piece.

The pitch range is moderately narrow and the texture unison throughout, though the number of voice parts singing at one time

constantly varies. The texture of the B¹ section (b.31-43)--which alternates between one- and two-part; e.g. bass-tenor, tenor, bass, tenor-bass, tenor, etc.--is ingeniously patterned after the text:

"but, as wave is pushed on by wave,
and as each wave as it comes is both pressed on
and itself presses the wave in front."

A similar technique of voice overlap is used in example 11 with the text "tempora sic fugiunt" (so time both flees and follows).

The element of tonality is strong in *Motto*. The opening nine bars consist of the repetition of the first trichord of P₀ (C-D-E) and its retrograde (E-D-C). Bars 13-17 consist of the first trichord of I₀ (C-B^b-A^b) and its retrograde.²¹ The original row (P₀) and its three untransposed forms (R₀, I₀, RL₄) serve as the entire basis of the work. These pitch classes (C-D-E, E-D-C, C-B^b-A^b, A^b-B^b-C) are used much more frequently than the remaining less tonal sequences.

Kort är rosornas tid is one of the *Två Grekiska Epigram* (Two Greek Epigrams). It is a short compact lament of only thirty-five bars in ABA form. A² is in strict retrograde form of A¹ with the same text--"Kort är rosornas tid" (Short is the time of the roses). The carefully-graded dynamic shape of the each section, as shown in example 12, reflects the textual implications of growth and blossoms followed by decay.

The character of the A sections is subdued and slow ($\text{♩} = 48$) with long, sustained pitches and little rhythmic activity. These

²¹Both E-D-C and C-B^b-A^b could be considered as initial trichords of other rows--I₄ and P₈ respectively. The choices of P₀ and I₀ seem more logical, since the pitch sequences in the passages that follow are derived from these rows.

elements, combined with a noticeable lack of horizontal pitch movement, effectively create a sense of change that is inevitable yet barely perceptible.

The B section is somewhat faster with much more rhythmic activity and varied articulation. Lidholm uses several elements to express the drama of the text:

"När den har lupit till ända
finner din sökande hand
törnet men rosen ej mer."

When it has run to it's end
your searching hand finds
the thorn but no longer the rose.

Each line of text is sung in *recitando* style, the first in low register and *mp* by bass. In bars 17-18 of example 13, the second line is passed on to the middle voice--medium-high register, strong forward rhythmic motion, sharp rise in pitch and strong crescendo. The rhythmic motion is suddenly relaxed to spread out the textual climax on "törnet" (thorn), sung *forte* and with a large upward leap by tenor I. This section ends very quietly and is separated by a complete pause from A². It is noteworthy here that Lidholm uses only the natural and flat accidentals for the subdued A section, whereas he uses only naturals and sharps to express the text "finds the thorn".

This is the only work in the *A cappella-bok* for men's choir. Considering the range and tessitura of the middle voice, it could be performed by either high baritones or tenors. The pitch ranges of the outer parts are certainly moderate.

The challenges facing a performing ensemble lie primarily in the long--and often high--sustained pitches of the A sections with their slowly graduating dynamics, and in the large leaps with little

tonal reference, particularly in the B section. Note the horizontal pitch relationships in the middle voice of example 13 and the vertical relationships of all three voices.

Phrasikleia is also from *Två Grekiska Epigram* and is scored for SSAA chorus and soprano solo. It is essentially through-composed, and, next to *Canto LXXXI*, is the most challenging of the *A cappella-bok*.

The actual text is sung by the soprano solo, which covers a wide pitch range (c[#] - b[♭]). As noted in example 14, the solo contains large angular intervallic leaps and complex rhythmic sequences. The row forms of the solo are usually intertwined with the choral parts, though bars 11-14 use the complete I₂ form minus the first and last pitches.

The choral texture is highly pointillistic. The progression of a given row form often moves very quickly from one voice part to another. Example 15 demonstrates, through the use of pitch class numbers, that a row can easily span all five voice parts in its twelve-pitch sequence. A given choral line will usually not contain whole words or phrases, but rather single syllables of polysyllable words, or will simply have vowels or humming. The exception occurs in the introductory A section, in which the solo is tacet, and where the choral parts sing the first line of the text.

The tempo of ♩ = 44-48 is constant throughout, but the meter changes frequently and the rhythm is very complex. Note the variety of rhythmic divisions in example 16--as well, these varied groupings are often combined with difficult pitch intervals.

Canto LXXXI is the earliest, longest and most demanding composition of the *A cappella-bok*. It is a highly expressive setting of the last forty-one lines of Ezra Pound's 173-line canto by the same name. Every phrase is given attention for maximum expression. The four stanzas--each clearly separated from the others by a fermata and complete stop--are succinctly summarized by Brolsma:

"Stanza I is relatively quiet and reflective. Stanza II evokes a note of agitation. The third stanza brings catastrophe and wrathful words . . . Stanza IV is retrospective and returns to quietude."²²

The dramatic climax occurs at the very end of the third stanza.

In contrast to many of the other works of the *A cappella-bok*, Lidholm here consistently uses the complete row form in its normal order, the only exception being the occasional repetition of a two- or three-pitch class set for textual emphasis (compare bass I b.2 with b.5). There are three instances when the RI₀ form is used (b.145, 153, 163), and on each occasion the ninth pitch class (F) is placed in last position, perhaps to provide a sense of resolution.

Twenty-seven of the forty-eight possible transpositions are actually used, for a total of forty complete successions. A review of Figure III reveals that the forms used most frequently are the prime rows (sixteen times, though P₀ itself is used only once), and that the retrograde form is used the least (five times).²³

²²Brolsma, 167-68.

²³Interestingly enough, P₀ is used in only one of the other six pieces.

Although only one row form is generally used at any one time, unfolding horizontally as well as vertically through the voice parts, there are some exceptions. In example 17, for example, the opening phrase of stanza II, "The ant's a centaur . . ." is set as a four-part parallel canon on four transpositions of the principle row.

Meter changes are infrequent, alternating between 3/4 and 2/4, but the tempo does change frequently, often with each new textual phrase. Phrase and section ends are usually emphasized by a *ritardando*, *molto ritardando* and *fermata*.

As might be expected in a work of this size, dynamic and pitch ranges are wide. The dynamic extremes are *ppp* (b.42) and *fff* (b.128f), but there are many passages that call for *ff marcato* and many that call for *pp*. The pitch range required for each part is at least two octaves--soprano and tenor range is two octaves plus a semi-tone.

The texture varies constantly, and includes unison, homophonic, canonic, imitative and pointillistic passages. The text itself is almost always treated syllabically, the two exceptions being "remains" (b.9-10) and "with decency" (b.150), both of which contain only short melismas. Lidholm frequently uses SATB homophonic texture to accentuate certain key phrases, and SATB unison for the very strongest moments. Note example 18, where the imitative texture of bars 120-122 is followed by the powerful unison of "rathe to destroy". Other important instances of this technique occur in bars 13, 31, 56, 92, 128, 147 and 163.

Every phrase evidences expressive text-setting. The monophonic setting of example nineteen, in which the line progresses in order of bass-soprano-alto-tenor, seems to suggest the idea of "searching". Note the rhythmic treatment of "knocked" in example 20 and "the unconquered flame" in example 21. Example 22 shows one of several instances when Lidholm has actually used the diacritical stress (´) and unstress (ˇ) marks in a passage in which the normal text stress could easily be misplaced due to rhythmic groupings or pitch relations.

Means of achieving gradations of difficulty

It is important to once again consider the context in which the *A cappella-bok* was written--a Sweden steeped in nineteenth-century Romanticism.²⁴ Lidholm had by this time already been conducting the Örebro City Orchestra for several years, had gained recognition as a composer--notably for his *Toccata e canto* for chamber orchestra (1944), *Sonata* for piano (1947), *Laudi* for mixed choir (1947), *Klavierstück* for piano (1949) and *Ritornell* for orchestra (1956), and was certainly aware of Swedish choral singing practice.²⁵ While modern music was slowly gaining acceptance with choirs, its performance posed new and unfamiliar problems for singers and conductors. A graded collection of pieces such as *A cappella-bok* would permit those acquainted only with traditional repertoire to begin with the more accessible pieces and in time progress to the more challenging.

Voice range and tessitura are certainly important elements of a composition in determining its accessibility. The young and less experienced choirs should have no difficulty with these elements in *Phrasikleia* or in any of the first four pieces, with the possible exception of the sustained soprano a´´´ in *Sommarafton* (b.11-13). As noted earlier, the long sustained phrases with carefully graduated dynamics of *Kort är rosornas tid* require mature voices with developed singing technique. *Canto LXXXI* demands two octaves or more from each voice part, in addition to many tessitura

²⁴Wallner, "Lidholm", 29.

²⁵Åstrand, 10:827.

challenges--it is, of course, also the longest work in the set (nine minutes).

Pointillistic texture is usually more difficult for voices than is either homophonic or monophonic texture. The last three works abound in pointillism. In fact, *Kort är rosornas tid* and *Phrasikleia* are exclusively pointillistic. The pointillism of *Kort är rosornas tid* is somewhat easier to sing simply because pitch change is much less frequent. *Canto LXXXI* varies continually in its textures. Example 23 shows one of its pointillistic passages that is particularly difficult, partly because of the complexity of the rhythm. Compare this passage with example 8, which is the most challenging choral passage of *Sommarafton*. Although it does contain some difficult pitch sequences, it has a relatively simple homophonic rhythm.

Repetition of pitch class sets is another technique Lidholm used to make the earlier works more accessible. This is partly revealed by Figure III, not only by noting how many different rows are used in a given piece, but also by how many times a particular row is repeated in that piece. The extremes are interesting--*Ballad* uses only one form with five repetitions, *Canto LXXXI* uses twenty-seven forms, usually with no repetition, but at most with three. Extensive repetition of the initial trichord of P_0 and its inversion, retrograde and retrograde inversion in *Motto* has been mentioned earlier. Repetition of more than the occasional trichord in the last three works is rare.

Compositional technique also includes the pairing of parallel forms--prime with retrograde, inversion with retrograde

inversion, as occurs in *Välkommen* (four pairs) and to a lesser degree in *Sommarafton* and *Motto*--and the creation of vertical tonal sonorities. The G minor triad prevalent in *Sommarafton* is realized through the vertical placement of the first trichord of R₉. The structural E tonality of *Välkommen* is accomplished through the pairing of two rows that either begin or end on the pitch classes E and G or B. Any such tonal reference is absent from the last three works.

There are some pitch-related factors that do assist the singer in performing the more difficult works, such as the tonal bias of the row itself. In considering the four opening pitches of *Phrasikleia* in example 24, there is a sense of F major, even though each new pitch is assigned to a different part. There are many instances of octave or fifth doublings in *Canto LXXXI*. There are also numerous examples in each of the last three pieces of intervals of a whole tone or less between the end of one voice part and the beginning of the next.

Finally, the complexity of the rhythm affects accessibility. Of the simpler works, *Motto* presents the most rhythmic challenge. Even though it is monophonic throughout, the tempo is fast and the meter changes constantly. *Sommarafton* is probably the rhythmically simplest of the set, with a very slow tempo and use of only 3/4 and 4/4 meters. The complexity of *Canto LXXXI* has already been shown in example 23. The rhythm of *Kort är rosornas tid* is actually less complex than that of *Motto*, since its tempo is slow and it contains only one instance of cross-rhythm.

Conclusion

It is often true when composers present to the world music that contains new idioms, new language, new challenges, that acceptance and understanding develops slowly. But when that musical language has been understood and performers are readily able to perform in that idiom, then the musical world will have taken a step forward, one that would have been impossible without the new challenges.

The *A cappella-bok* was written for a particular period in the development of choral music in Sweden, and with pedagogical purpose in mind. Today these pieces are performed frequently. *Canto LXXXI* has earned its place as one of the great *a cappella* choral works of the twentieth century. Some choirs have taken on the challenge of learning these and similar works. One hopes that in the years to come more choirs and audiences will take the same important step.

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Figure 1: List of choral works

Title	Date	Text	Scoring	Publisher	Remarks
Saga-Jungfrúlin	1945	Erik Håringe	male choir or women's/children's choir	Nordiska Musikförlaget	
Lauti	1947	Job 14:1-2; Joel 2:12-13; Psalm 117	mixed choir-a cappella	Carl Gehrmans	three separate untitled movements
Four Körer	1953	Ake Nilsson	mixed choir-a cappella	Nordiska Musikförlaget	four movements: -Tidens pelare -Havet -Uppbrott -Efteråt
Canio LXXXI	1956	Ezra Pound	mixed choir-a cappella	Nordiska Musikförlaget	part of the <i>A cappella Book</i>
Skaldens nat	1957, 1981	C. J. L. Almqvist	soprano, mixed choir, orchestra	Nordiska Musikförlaget	six movements
Motto	1959	Ovid	mixed choir-a cappella	Nordiska Musikförlaget	part of the <i>A cappella Book</i>
Three Strindberg Songs	1959	August Strindberg	mixed choir-a cappella	Nordiska Musikförlaget, Walton (eng.)	-Valkommen -Sommarafon -Ballad
					part of the <i>A cappella Book</i>
Two Greek Epigrams	1959	anonymous	mixed choir-a cappella	Nordiska Musikförlaget	-Kort åt rosornas tid -Phrasikleia
Two Greek Epigrams	1959	Emil Ziliacius	mixed choir-a cappella	unpublished	part of the <i>A cappella Book</i>
					-Ingenhet ges juvare -Här Menesarchmos son originally intended for the <i>A cappella Book</i>
Näktergalens sång	1959	August Strindberg	two-part women's choir-a cappella	unpublished	originally intended for the <i>A cappella Book</i>
Nausikaa ensam	1963	Eyvind Johnson	soprano, mixed choir, orchestra	Wilhelm Hansen	rental only
A Riverder le Stelle	1974	Dante Alighieri	mixed choir-a cappella	Nordiska Musikförlaget	from <i>The Divine Comedy</i>
Persema	1978	Aeschylus	male choir, tenor, baritone, speaker	Nordiska Musikförlaget	

Title	Date	Text	Scoring	Publisher	Remarks
De Profundis	1983	Psalms 130:1-2, 5 and August Strindberg	mixed choir-a cappella	Nordiska Musikförlaget	Incorporated into the opera <i>A Dream Play</i> (1992)
Indra	1980-1990	August Strindberg	male choir-a cappella	unpublished	In Act I of the opera <i>A Dream Play</i> (1992)
Indra's Daughter	1980-1990	August Strindberg	children's choir	unpublished	In Act I of the opera <i>A Dream Play</i> (1992)
People of the Earth	1980-1990	August Strindberg	women's choir with 3 trombones, one tuba, orchestra	unpublished	In Act I of the opera <i>A Dream Play</i> (1992)
Truly and Tenderly	1980-1990	August Strindberg	mixed choir and baritone solo-a cappella.	unpublished	In Act I of the opera <i>A Dream Play</i> (1992)
Truly and Tenderly	1993	August Strindberg	men's choir and mezzo-soprano solo		
Rex Coeli	1980-1990	August Strindberg	men's choir and orchestra	unpublished	In Act I of the opera <i>A Dream Play</i> (1992)
The Winds' Complaint	1980-1990	August Strindberg	mixed choir-a cappella	unpublished	In Act II of the opera <i>A Dream Play</i> (1992)
Outside the Castle	1980-1990	August Strindberg	children's choir, mixed choir, soprano solo, orchestra	unpublished	In Act II of the opera <i>A Dream Play</i> (1992)

Figure II: Texts and translations

Ballad

Sju rosor och sju eldar
dem såg jag i en dröm
lapp lapp och ingen söm
med hat du kärlek gäldar
Sju eldar och sju rosor
med fyra ax i kors est:
nemo nisi mors
för känslor ger du glosor.
Från eldarna en duva
på vita vingar for flyktig
som ed du svor i rosors regn
du ljuva.

Seven roses and seven fires
I saw them in a dream,
patch, patch and no seam
with hate you love requite
Seven fires and seven roses
with four crossed spikes is:
nobody--only death
for feelings you give words.
From the fires a dove
on white wings went flying
fleeting like an oath you swore in roses's rain
you sweet.

Välkommen

Välkommen åter, snälla sol,
som jagat nordanvinden;
nu har du sovit se'n i fjol
och vaknar röd om kinden.

Welcome back, kind sun,
who chased the northernwind;
You have slept since last year
and now you wake up with rosy cheeks.

Värm upp vår jord, så växer råg
och fyller bondens lada;
Värm sund och vik och vind och våg,
så få vi gå och bada.

Warm up our land, so the rye will grow
and fill the farmer's granary;
Warm the strait and bay, wind and wave,
so we can go and swim.

Välkommen åter, snälla sol,
lys över land och vatten
nu klingar sång nu stäms fiol,
nu dansas hela natten.

Welcome back, kind sun,
shine over land and water
now songs are sung and violins are tuned,
now we dance through the night.

Sommarafton

Sommarafton, still i vinden
ifrån bokars gröna ljus,
sol i ögat, sol på kinden
hemåt till vårt murgrönshus.
Eftersommar,
Sommar tyst i skogen,
fåglarna ej sjunga mer,
när som blomman först är mogen,
falla bladen på er ner!
Sommarafton.

Summer evening, still in the wind
from beeches green light,
sun in the eye, sun on the cheek,
homewards to our ivyhouse.
Summer's end,
Summer quiet in the forest,
the birds sing no more,
when the flower first ripens,
the leaves fall down on you!
Summer evening.

Motto

Neque enim consistere flumen
nec levis hora potest:
sed ut unda inpellitur
unda urgueturque
eadem veniens
urguetque priorem,
tempora sic fugiunt pariter pariterque
sequuntur et nova sunt semper;

For neither the river nor the swift hour
can stop its course;
but, as wave is pushed on by wave,
and as each wave as it comes
is both pressed on
and itself presses the wave in front,
so time both flees and follows
and is ever new.

Kort är rosornas tid

Kort är rosonas tid.
När den har lupit till ända
finner din sökande hand
törnet men rosen ej mer.
Kort är rosornas tid.

Short is the time of the roses.
When it has run to it's end
your searching hand finds
the thorn but no longer the rose.
Short is the time of the roses.

Phrasikleia

Phrasikleia mitt namn
och jungfru jag evigt skall kallas.
Aldrig bröllopets dag blev mig
av gudar beskärd.

Phrasikleia is my name
and virgin I shall forever be called.
The wedding day
was never bestowed upon me
by the gods.

Canto LXXXI

What thou lovest well remains,
the rest is dross.
What thou lovest well
shall not be reft from thee.
What thou lovest well is thy true heritage.
Whose world, or mine or theirs
or is it of none?
First came the seen, then thus the
palpable
Elysium, though it were in the halls of
hell,
What thou lovest well is thy true heritage.
What thou lovest well
shall not be reft from thee.

The ant's a centaur in his dragon world.
Pull down thy vanity, it is not man
Made courage, or made order, or made
grace.
Pull down thy vanity, I say pull down.
Learn of the green world
what can be thy place
In scaled invention, or true artistry.
Pull down thy vanity, Paquin, pull down!
The green casque has outdone your
elegance.

"Master thyself, then others shall thee
beare"
Pull down thy vanity
Thou art a beaten dog beneath the hail,
A swollen magpie in a fitful sun,
Half black half white
Nor knowst'ou wing from tail
Pull down thy vanity
How mean thy hates
Fostered in falsity,
Pull down thy vanity,
Rathe to destroy, niggard in charity,
Pull down thy vanity,
I say pull down.

But to have done instead of not doing
this is not vanity
To have, with decency, knocked
That a Blunt should open
To have gathered from the air a live
tradition
or from a fine old eye the unconquered
flame
This is not vanity.
Here error is all in the not done,
all in the diffidence that faltered . . .

Figure III: Tone Row usage

Prime												Retrograde												
Transposition: 0												Inversion												
	1	2	3	4	5	6	7	8	9	10	11		0	1	2	3	4	5	6	7	8	9	10	11
Balad				5																				
Valkommen				2					2								2					1		
Sommarafon									3										1			2		
Motto	4										3													
Kort är rosomas tid		2				1	2																	
Phrasikleia					1						1									2	1			1
Canto LXXXI	1	2		1	1	1	3	1	3	1	2						1		1			1		2

Inversion												Retrograde Inversion												
Transposition: 0												Inversion												
	1	2	3	4	5	6	7	8	9	10	11		0	1	2	3	4	5	6	7	8	9	10	11
Balad																								
Valkommen			1	1					2							1	1					2		
Sommarafon								2													1			
Motto	5										2											2		
Kort är rosomas tid																	1							
Phrasikleia	1							1								1		1					3	
Canto LXXXI		1	1	1			2	1	1	1							1	1	2		3	1	1	3

Figure IV: Row matrix

	I ₀	I ₂	I ₄	I ₃	I ₇	I ₆	I ₁₁	I ₉	I ₈	I ₅	I ₁	I ₁₀	
P ₀	C	D	E	D [#]	G	F [#]	B	A	G [#]	F	C [#]	A [#]	R ₀
P ₁₀	B ^b	C	D	C [#]	F	E	A	G	F [#]	D [#]	B	G [#]	R ₁₀
P ₈	A ^b	B ^b	C	B	D [#]	D	G	F	E	C [#]	A	F [#]	R ₈
P ₉	A	B	C [#]	C	E	D [#]	G [#]	F [#]	F	D	A [#]	G	R ₉
P ₅	F	G	A	G [#]	C	B	E	D	C [#]	A [#]	F [#]	D [#]	R ₅
P ₆	F [#]	G [#]	A [#]	A	C [#]	C	F	D [#]	D	B	G	E	R ₆
P ₁	C [#]	D [#]	F	E	G [#]	G	C	A [#]	A	F [#]	D	B	R ₁
P ₃	D [#]	F	G	F [#]	A [#]	A	D	C	B	G [#]	E	C [#]	R ₃
P ₄	E	F [#]	G [#]	G	B	A [#]	D [#]	C [#]	C	A	F	D	R ₄
P ₇	G	A	B	A [#]	D	C [#]	F [#]	E	D [#]	C	G [#]	F	R ₇
P ₁₁	B	C [#]	D [#]	D	F [#]	F	A [#]	G [#]	G	E	C	A	R ₁₁
P ₂	D	E	F [#]	F	A	G [#]	C [#]	B	A [#]	G	D [#]	C	R ₂
	RI ₀	RI ₂	RI ₄	RI ₃	RI ₇	RI ₆	RI ₁₁	RI ₉	RI ₈	RI ₅	RI ₁	RI ₁₀	

Figure V: Formal analysis

Ballad				
Overall Form:	A ¹ (1-11)		B ¹ (12-19)	
Subdivisions:	a ¹	b ¹	c ¹	d ¹
Measures:	1-----6 (3+3)	7-----11 (2+3)	12-----17 (2+2+2)	18-----19 (2)
Tone Row:	P ₄	P ₄	P ₄	
Text:	"Sju rosor och sju eldar . . . med hat du kärlek gäldar." (Seven roses and seven fires . . . with hate you love.)		"Sju rosor och sju eldar . . . ger du glosor." (Seven roses and seven fires . . . you give	
words.)				
Overall Form:	C ¹ (20-30)			
Subdivisions:	e ¹			
Measures:	20-----24 (2+3)		25-----30 (2+2+2)	
Tone Row:	P ₄		f ¹	
Text:	"Från eldarna en duba på vita vingar for flyktig som ed du svor i rosors regn du ljuva." (From the fires a dove went flying, like an oath you swore in the roses's rain, you sweet.)			

Välkommen

Overall Form:	A ¹ (1-10)				B ¹ (11-21)			
Subdivisions:	a ¹		b ¹		c ¹		d ¹	
Measures:	1-----5 (3+2)		6-----10 (3+2)		11-----15 (3+2)		16-----21 (3+3)	
Tone Row:	R ₁ g P ₄ R ₄		P ₉		R ₉ I ₄ R ₁₄		I ₉	
Text: "bada." swim.)	"Välkommen åter, snälla sol . . . och vaknar röd om kinden." (Welcome back, kind sun . . . and wake up with red cheeks.)				"Värm upp vår jord . . . så få vi gå och (Warm up our land . . . so we can go and			
Overall Form:	A ² (22-37)							
Subdivisions:	a ²		b ²		c ¹			
Measures:	22-----26 (3+2)		27-----31 (3+2)		32-----37 (3+3)			
Tone Row:	R ₁ g P ₄ R ₄		P ₉		I ₃ R ₁₃			
Text:	"Välkommen åter, snälla sol, lys över land och vatten . . . nu dansas hela natten." (Welcome back, kind sun, shine over land and water . . . now people are dancing all night long.)							

<i>Sommarafon</i>	
Overall Form:	A ¹ (1-20)
Subdivisions:	a ¹ b ¹ c ¹
Measures:	1-----2 3-----10 11-----20 (2) (4+4) (3+2+5)
Tone Row:	R ₉ R ₉ I ₉ P ₉ R _{I9}
Text:	"Sommarafon, still i vinden . . . hemåt till vårt murgrönshus." (Summer evening, still in the wind . . . homewards to our ivyhouse.)
Overall Form:	A ² (21-42)
Subdivisions:	a ² d ¹ e ¹ a ³
Measures:	21-----22 23-----30 31-----39 40-----42 (2) (3+3+2) (3+6) (3)
Tone Row:	R ₉ P ₉ I ₉ P ₉
Text:	"Sommarafon . . . falla bladen på er ner! Sommarafon." (Summer evening . . . the leaves fall down on you! Summer evening.)

Motto

Overall Form:	A ¹ (1-30)										B ¹ (31-43)																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																				
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Measures:	1-----14 (7+7)					15-----30 (6+6+4)					31-----38 (3+2+3)					39-----43 (2+3)																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																															
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Text:	"Neque enim consistere . . . levis hora potest" (Neither the river nor . . . can stop its course.)															"sed ut unda impellitur . . . eadem veniens." (But, as wave . . . presses the wave in front.)																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																															
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Measures:	44-----53 (1+4+4)												54-----64 (7+4)																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																		
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Kort är rosornas tid

Overall Form:	A ¹ (1-15)				B ¹ (15-22)			
Subdivisions:	a ¹				b ¹			
Measures:	1-----5 (5)				6-----15 (10)			
Tone Row:	R ₇ R ₂ R ₆				P ₇			
Text:	"Kort är rosornas tid." (Short is the time of the roses)				"När den har lupit . . . men rosen ej mer." (When it has run . . . but no longer the			
rose.)								
Overall Form:					A ² (22-35)			
Subdivisions:					b ²			
Measures:					a ²			
Tone Row:					22-----30 (9)			
Text:					31-----35 (5)			
					P ₆ P ₂ P ₇			
					"Kort är rosornas tid." (Short is the time of the roses.)			

Phrasikleia

Overall Form:	A ¹ (1-10)				B ¹ (11-18)			
Subdivisions:	a ¹		b ¹		c ¹		d ¹	
Measures:	1-----6 (3+3)		7-----10 (4)		11-----14 (2+2)		15-----18 (4)	
Tone Row:	I ₉		R ₁₁ P ₅ I ₂		R ₁₅		R ₁₃ R ₇	
Text: " kallas." called.)	"Phrasikleia" (Phrasikleia)				"Phrasikleia mitt namn och jungfru jag evigt skall" (Phrasikleia is my name and virgin I shall forever be			
Overall Form:	C ¹ (19-29)							
Subdivisions:	e ¹				f ¹			
Measures:	19-----24 (3+3)				25-----29 (2+3)			
Tone Row:	R ₀ R ₁₁ R ₁₁ R ₅				R ₅ -26			
Text:	"Aldrig bröllopets dag blev mig av gudar beskänd." (The wedding day was never given to me by the gods.)							

Canto LXXXI

Overall Form:	A ¹ (1-58)				B ¹ (59-98)			
Subdivisions:	a ¹	a ²	b ¹	a ³	c ¹	c ²	c ³	
Measures:	1-----13, 13-----33, 33-----49, 50-----58 (6+5+3) (4+5+10) (5+5+6) (3+6)				59-----71, 71-----83, 84-----98 (8+5) (7+6) (8+4+3)			
Tone Row: P ₈	P ₀ P ₇ R _{1g} P ₉ P ₇ R ₁₁ I ₇ I ₁₀	I ₄	R ₆	P ₉	P ₁₁ P ₂ P ₆ P ₉ P ₄ R ₉ I ₈ I ₉	P ₁₁	R ₁₆	
Text: elegance."	"What thou lovest well . . . thy true heritage."				"The ant's a centaur . . . outdone your			
Overall Form:	C ¹ (99-139)				D ¹ (140-179)			
Subdivisions:	d ¹	d ²	d ³	d ⁴	e ¹	e ²	e ³	e ⁴
Measures: 179	99-----107, 108-----122, 123-----128, 129-----139 (7+2) (6+5+4) (3+3) (4+7)				140-----146, 147-----154, 155-----164, 165----- (5+2) (6+2) (8+2) (5+5+5)			
)								
Tone Row: R ₁₁ R ₁₈	P ₅	R ₄ R ₁₀ R ₁₁ P ₁₀ R ₁₂	R ₁₅	R ₁₄	P ₇ R ₁₈ R ₁₁ R ₁₈	I	3 R ₁₁	P ₂
Text: faltered."	"Master thyself, then . . . Pull down thy vanity."				"But to have done . . . the diffidence that			

Ex. 1



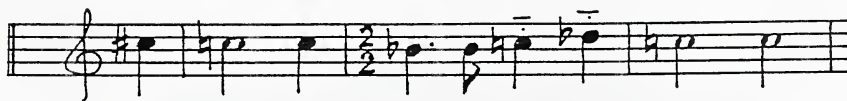
Ex. 2

S. *p*
Väl-kommen å-ter, snäl-la sol,
A. *p*
Väl-kommen å-ter, snäl-la sol,

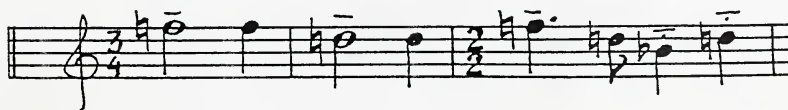
Ex. 3



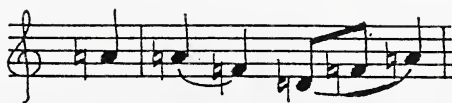
Ex. 4



Ex. 5



Ex. 6



Ex. 7



Ex. 8

espr.
när som blom - man

espr.
när som blom - man

espr.
när som blom - man

espr.
när som blom - man

A four-part musical setting in treble and bass clefs, with lyrics in Swedish. The music is written in a key with one sharp (F#). Each part is marked with *espr.* (espressivo). The lyrics are: "när som blom - man".

Ex. 9

Ex. 9 is a musical score for four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat major). The tempo is marked *pp* (pianissimo). The lyrics are: "stiltt — i vin - den" and "Som - mar - af - ton, —". The music features a mix of eighth and sixteenth notes, with some rests and ties.

Ex. 10

Ex. 10 is a musical score for a single staff, likely a piano accompaniment. The key signature has two flats (B-flat major). The tempo is marked *mf* (mezzo-forte). The lyrics are: "flu - - - - - men nec le-vis ho-ra po-test,". The music features a mix of eighth and sixteenth notes, with some rests and ties. The tempo is marked *mf* (mezzo-forte).

Ex. 11

♩ = 60 45
pp *p* *mf*

tem - po-ra sic fu-gi-unt

tem - po-ra sic fu - gi-unt

tem - po-ra sic fu - gi-unt

tem - po-ra sic fu-gi-unt

Ex. 12

pp *f* *pppp*

B.1 B.9 B.15

Ex. 13

17 18 19

p *mp* *poco f*

p recitando *mf* *pp*

fin - ner din sö - kan - de hand *poco f*

p *mf* *poco f*

A A

Ex. 14

19 *f* 5 20 *p* 3 21 *mf*

ald - - - rig bröl - lo-pets

Detailed description: This is a single-staff musical score in treble clef. It begins at measure 19 with a forte (*f*) dynamic. A slur covers measures 19 and 20, with a '5' indicating a quintuplet. Measure 20 ends with a piano (*p*) dynamic. A slur covers measures 20 and 21, with a '3' indicating a triplet. Measure 21 begins with a mezzo-forte (*mf*) dynamic. The lyrics 'ald - - - rig' are under measures 19-20, and 'bröl - lo-pets' are under measure 21.

Ex. 15

3 9 0 4 10 1 6 2 5 8 11 3 7

Detailed description: This is a five-staff musical score in treble clef. The first staff contains a triplet of eighth notes and a quarter note, with a circled '9' above the final note. The second staff has circled numbers 0, 4, and 10 above measures 1, 2, and 3 respectively. The third staff has circled numbers 1 and 6 above measures 1 and 2. The fourth staff has circled numbers 2, 5, 8, and 11 above measures 1, 2, 3, and 4 respectively. The fifth staff has circled numbers 3 and 7 above measures 1 and 2. The music consists of various note values and rests across the five staves.

Ex. 16

Ex. 16 is a musical score for four staves, likely for a string quartet, in 6/4 time. The key signature has one flat (B-flat). The score includes dynamic markings and articulation:

- Staff 1:** Starts with a whole rest, followed by a half note B-flat, a half note A, and a half note G. A crescendo hairpin leads to a half note F, which is marked *p* (piano).
- Staff 2:** Features a triplet of eighth notes (B-flat, A, G) marked *poco f* (poco fortissimo). This is followed by a half note F, a half note E, and a half note D. A crescendo hairpin leads to a half note C, marked *p*.
- Staff 3:** Features a triplet of eighth notes (B-flat, A, G) marked *poco f*. This is followed by a half note F, a half note E, and a half note D. A crescendo hairpin leads to a triplet of eighth notes (B-flat, A, G), marked *p*.
- Staff 4:** Features a triplet of eighth notes (B-flat, A, G) marked *poco f*. This is followed by a half note F, a half note E, and a half note D. A crescendo hairpin leads to a half note C, marked *p*.

Ex. 17

Ex. 17 is a musical score for four staves, likely for a string quartet, in 6/4 time. The key signature has one flat (B-flat). The score is characterized by extensive triplet markings:

- Staff 1:** Contains several triplet markings over eighth and sixteenth notes, ending with a half note B-flat.
- Staff 2:** Contains several triplet markings over eighth and sixteenth notes.
- Staff 3:** Contains several triplet markings over eighth and sixteenth notes.
- Staff 4:** Contains several triplet markings over eighth and sixteenth notes, ending with a half note B-flat.

Ex. 18

Ex. 18 is a musical score for four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "Pull down thy va-ni-ty, Rathe-to de- stroy,". The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings including *fff* (fortissimo) and accents. The vocal lines have a melodic contour with various intervals and dynamics.

Ex. 19

Ex. 19 is a musical score for four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: "what can be thy place In scaled in-ven- - tion, Learn of the green world or true." The piano part features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings including *p* (piano), *p dolce* (piano dolce), and *molto espr.* (molto espressivo). The vocal lines have a melodic contour with various intervals and dynamics.

Ex. 20

div. *p* poco rit.

knocked

div. *p*

knocked

p div.

knocked

p

knocked

Ex. 21

f

the un - con - quered flame.

p

f

the un - - con - - quered flame.

p

Ex. 22

p

shall not

be reft from thee

Ex. 23

Ex. 23 is a musical score for a vocal melody, likely for a song. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a whole rest, followed by a half note G#4, a quarter note A#4, and a quarter note B4. The second staff continues the melody with a half note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. The third staff has a half note G#5, a quarter note A5, a quarter note B5, and a quarter note C6. The fourth staff concludes the melody with a half note D6, a quarter note E6, a quarter note F#6, and a quarter note G6. The lyrics are: "thou — well — what — lov'st — well — is thy true — he-ri - tage". Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also slurs and accents over the notes.

Ex. 24

Ex. 24 is a musical score for a piano accompaniment, likely for the same song as Ex. 23. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody starts with a whole rest, followed by a half note G#4, a quarter note A#4, and a quarter note B4. The second staff continues the melody with a half note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. The third staff has a half note G#5, a quarter note A5, a quarter note B5, and a quarter note C6. The fourth staff concludes the melody with a half note D6, a quarter note E6, a quarter note F#6, and a quarter note G6. The lyrics are: "thou — well — what — lov'st — well — is thy true — he-ri - tage". Dynamic markings include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). There are also slurs and accents over the notes.

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